

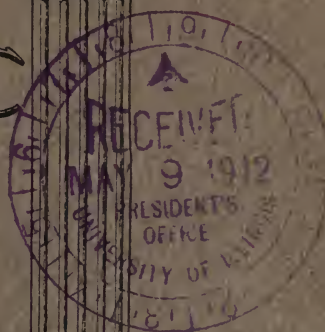
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MAY 18 1912



SOUTH ATLANTIC STATES MUSIC FESTIVAL

OFFICIAL
PROGRAM
BOOK.



CONVERSE COLLEGE AUDITORIUM
APRIL TWENTY-FOUR TO TWENTY-SIXTH
Nineteen Hundred and Twelve
SPARTANBURG, - SOUTH CAROLINA

1894

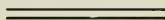
UNIVERSITY OF ILLINOIS 1912

EIGHTEENTH ANNUAL

South Atlantic States Music Festival



WEDNESDAY, THURSDAY AND FRIDAY
APRIL 24th, 25th AND 26th, 1912



CONVERSE COLLEGE AUDITORIUM
SPARTANBURG, S. C.

ARTHUR L. MANCHESTER,

:

|:

Director of the Festival



MISS MARY GARDEN

C769L
1912.

ROSTER OF ARTISTS

THE NEW YORK SYMPHONY ORCHESTRA

50 MEN

WALTER DAMROSCH, Conductor

THE CONVERSE COLLEGE CHORAL SOCIETY

200 VOICES

ARTHUR L. MANCHESTER, Conductor

MISS MARY HART LAW, Pianist MISS MYRTAL C. PALMER, Organist

SOLOISTS

MADAME JEANNE JOMELLI, - - - - Soprano
(Late of Manhattan and Metropolitan Opera Houses)

MISS GERTRUDE RENNYSON, - - - - Soprano
(Of Bayreuth Wagner Festival Opera House)

MISS CORINNE WELSH, - - - - Contralto

MR. ELLISON VAN HOOSE, - - - - Tenor
(Of Chicago Opera Company)

MR. PAUL ALTHOUSE, - - - - Tenor

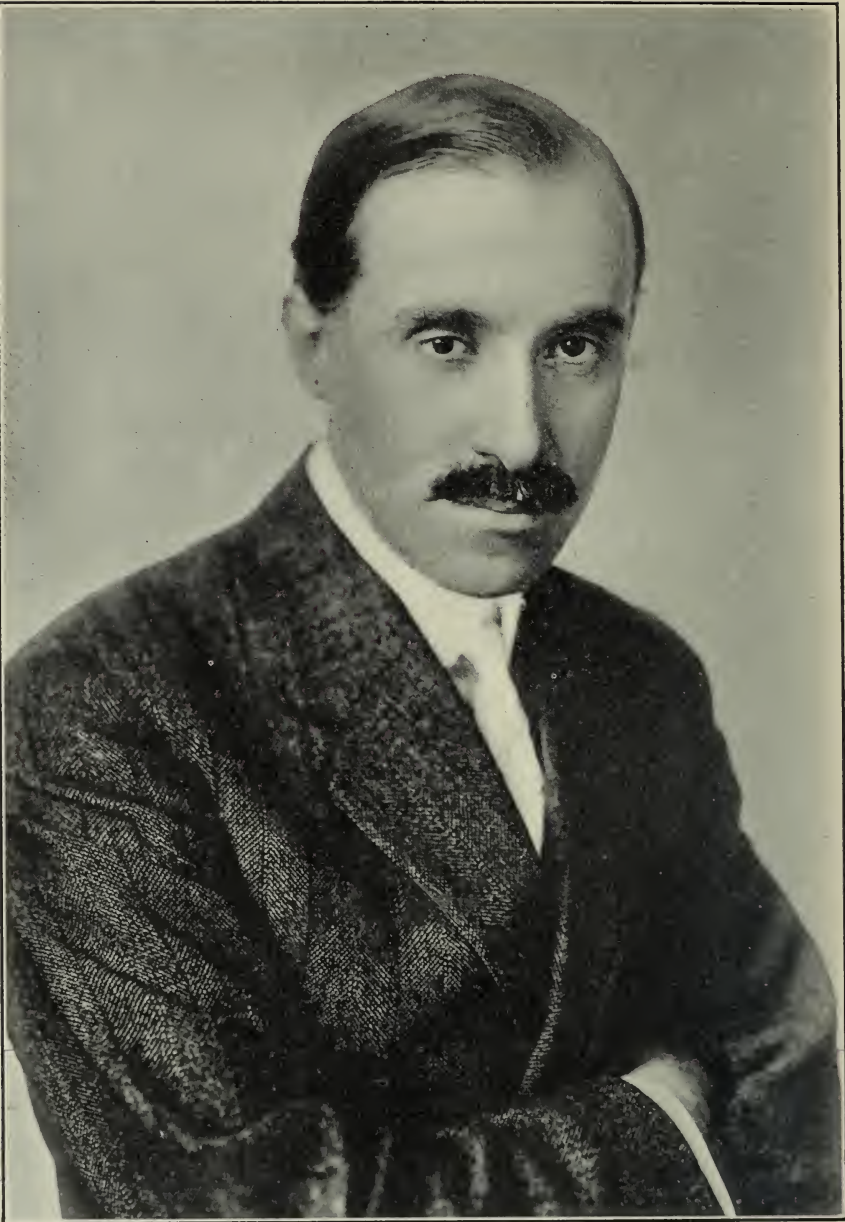
MR. ALBERT JANPOLSKI, - - - - Baritone

MR. ARTHUR MIDDLETON, - - - - Bass

and

MISS MARY GARDEN, - - - - Soprano
(Of Metropolitan, Chicago and Boston Opera Companies)

MR. GEORGE HAMLIN, - - - - Tenor
(Of Chicago Opera Company)



MR. GEORGE HAMLIN

The Eighteenth Annual Music Festival

THE EIGHTEENTH Annual South Atlantic States Music Festival presents a roster of illustrious artists and an exceptionally attractive series of concerts. The policy of recent years, which has made this Festival synonymous with the highest artistic standards, will give unique interest to the festival of 1912. Efforts have been made to invest the choral parts of the program with timely interest. These have been planned with a view to give patrons of the Festival an opportunity to hear opera given under the best possible conditions, such as can come only through the cooperation of a fine orchestra, a great chorus, and specially selected soloists.

SPECIAL FEATURES

On Wednesday night a performance of Gounod's "Faust," an opera which has maintained its popularity in spite of the large number of modern spectacular works, will be given by a carefully selected cast of principals, with the cooperation of the chorus of 200 voices and the orchestra of fifty instrumentalists. Undoubtedly this will be the greatest performance of this opera that has ever been heard in the South. The Metropolitan and Chicago Opera Companies have been drawn upon for the principals in this performance. The cast will be as follows:

"Marguerite" MADAME JEANNE JOMELLI
(Late of the Metropolitan and Manhattan Opera Companies)
"Faust" MR. ELLISON VAN HOOSE
(Of the Chicago Opera Company, and late of leading European opera houses)
"Mephistopheles" MR. ARTHUR MIDDLETON
"Martha" MISS CORINNE WELSH
"Valentine" MR. ALBERT JANPOLSKI

The ballet music will also be played, a feature which will add much to the attractiveness of the production.

A second choral feature of particular interest will be the first performance at this Festival of Sir Arthur Sullivan's "Golden Legend." This is a work of unusual beauty. It combines dramatic power with exceedingly beautiful lyric expressiveness. It, also, has maintained its hold on the public despite many later oratorios and cantatas. It is written for four soloists, a soprano, alto, tenor, and bass. Miss Gertrude Rennyson, who has sung leading roles at Bayreuth, and who returns there after this tour to sing in Wagner opera next summer, will take the part of "Elsie," the maiden who offers her life to save her prince. Miss Corinne Welsh will sing the part of "Ursula," the mother. Paul Althouse, will take the part of "Prince Henry," for whose healing "Elsie" is ready to sacrifice her life. Mr. Althouse is a newcomer at this festival. His extraordinarily beautiful voice has been one of the sensations of the musical season, and his engagement for this Festival will add another to the many artists whose abilities have been quickly appreciated by



MADAME JEANNE JOMELLI

the management of the South Atlantic States Music Festival. The part of "Lucifer," who strives to enmesh both the prince and the maiden in his toils, will be sung by Arthur Middleton, whose splendid interpretation of "Elijah," last year will be remembered.

THE ARTISTS

This Festival has brought before the music lovers of this section the greatest artists of the day. To maintain the standard thus set is a difficult task. The directors feel that, in the list of soloists offered for the coming Festival, every requirement has been more than met. Three great sopranos of international reputation, two tenors who have maintained foremost positions in leading opera companies, a third tenor whose beautiful voice and musical intelligence have made him a favorite in musical centers, a baritone who is an authority in his specialty both here and abroad, and one of the greatest basses now before the public, and a contralto whose rich voice has been heard in many important roles, will be heard in opera and dramatic cantata, as well as in solo numbers.

ARTISTS NIGHT

Artists Night will bring a star whose name is probably most frequently mentioned of all the artists now before the public. Miss Mary Garden, beautiful of face and figure, superb as a singer, and an artist who has won the plaudits of critical crowds by her performance of some of the most difficult roles in the whole range of operatic repertoire, will be the chief attraction on the last night of the festival. She has been one of the greatest attractions of the Metropolitan Opera House for several seasons, and is now drawing crowds to hear her in New York and Philadelphia, and Boston. She will be assisted by a tenor who has been successful both in this country and abroad, and who is now singing leading roles with the Chicago Opera Company. George Hamlin will assist in making the Artists Night of the Eighteenth Annual Festival one long to be remembered.

THE CHORAL SOCIETY

The Converse College Choral Society, numbering 200 voices, has been faithful to the arduous labor of preparing the choral works for these festivals during the eighteen years of its existence. Practically all the standard oratorios have been sung, in addition to such operas as are best adapted to concert performance. An educational work has thus been done by the Society which is of real benefit to this section. The singing of the chorus has become one of the most notable features of the festival and has gained for it the praise of musicians in all parts of the country. In "Faust" and the "Golden Legend" the dramatic choruses will display the powers of the Society to advantage.

THE ORCHESTRA

The instrumental basis of the Festival will be a Metropolitan Orchestra which plays over 300 concerts each season and rehearses every day. It is one of the five great permanent orchestras of the country. Its accompaniments to the choral works and the numbers allotted to it as a solo organization will



MR. ELLISON VAN HOOSE

be played with the finish and authority found only in a body of men who play under one conductor constantly year after year, with daily rehearsals.

THE FESTIVAL RECORD

For eighteen years these Festivals have been given in Spartanburg with steadily increasing artistic value. The first rehearsals of the chorus were held in the winter of 1894, when the Festival was founded. The first Festival was given in May, 1895, the coming Festival being the eighteenth. This is a record of which not only Spartanburg, but the whole South Atlantic section should be proud. It is matched by only one or two other parts of the country. In many sections festivals have been founded only soon to fail. Today, despite the institution of many competing events, the South Atlantic States Music Festival is stronger than ever. More money is spent for artists, and a larger number of attractions, and a higher standard of performance are maintained each year.

SALE OF TICKETS

The sale of season tickets opened TUESDAY morning, March 19th, and closes SATURDAY evening, April 13th. The price remains the same as in recent years, \$6.00 for the series of five concerts. After April 13th, no season tickets will be sold, prices then being \$2.00 for Wednesday and Thursday evenings, \$2.50 for Friday evening, and \$1.00 for the afternoon concerts.

Despite the fact that the auditorium seats 2,500 people, in view of the unusual attractions this year it will be well for patrons to order their seats promptly. The method of filling orders will be the same as has been used heretofore. Send order for seats, with money order, or check, to the DuPre Book Store, Spartanburg, S. C.

RAILROAD TICKETS

It is expected that the railroads will make a special rate per mile, as has been done in previous years.

GENERAL INFORMATION AND SUGGESTIONS

Sketches of the artists and composers of the principal works, and descriptions of the choral works and principal orchestral numbers will be found on succeeding pages, as well as the programs in full.

Ladies are expected to remove their hats during all the concerts, and the audience is requested to refrain from conversation during the performance of the various numbers.

The concerts will begin promptly on time and no one will be admitted during the performance of a number.

Electric cars run direct from the railway station to the auditorium. An ordinance has been passed by the City Council fixing hack fares to any part of the city at twenty-five cents until ten o'clock at night. After that hour the charge is fifty cents.

ENTERTAINMENT

The new Hotel Gresham, containing over 100 rooms with all modern conveniences, on the European plan, the Hotel Finch, modern and attractive and conveniently located, furnish restful accommodations for visitors.



MR. ARTHUR MIDDLETON

In addition entertainment can be obtained in private families. Intending patrons should write to the Secretary of the Chamber of Commerce in regard to entertainment. All inquiries will be promptly answered.

AUTOMOBILE PARTIES

A combination of beautiful weather, good roads, and a fine series of concerts by the greatest artists now before the public should stimulate owners of automobiles to make Spartanburg the objective point of an automobile trip during the festival. Provision has been made for the care of the cars of those who may desire to attend the festival in this way. A place for keeping the cars during the night will be provided.

Automobiles will be permitted to enter the grounds at the time of the concerts by the main driveway, and will be parked back of the auditorium during the concerts. Mr. Victor M. Montgomery is chairman of the automobile committee, and those who contemplate attending the Festival in this way should notify him in order that ample arrangements may be made for the proper care of the cars.





MR. WALTER DAMROSCH
Conductor New York Symphony Orchestra

FIRST CONCERT

Wednesday Evening
April 24, at Eight-Thirty

Opera Night

“**FAUST**,” a Lyric Drama in five acts *Charles Francois Gounod*

CAST

Marguerite MME. JEANNE JOMELLI
Martha MISS CORINNE WELSH
Faust MR. ELLISON VAN HOOSE
Valentine MR. ALBERT JANPOLSKI
Mephistopheles MR. ARTHUR MIDDLETON

Peasants, Townspeople, Soldiers, Students, Priests, Boys,
Witches, Wizards, etc.

The Scene is Laid in Germany in the Sixteenth Century

MME. JEANNE JOMELLI Soprano
MISS CORINNE WELSH Contralto
MR. ELLISON VAN HOOSE Tenor
MR. ALBERT JANPOLSKI Baritone
MR. ARTHUR MIDDLETON Bass

THE CONVERSE COLLEGE CHORAL SOCIETY
THE NEW YORK SYMPHONY ORCHESTRA

Mr. Walter Damrosch, Conductor

SECOND CONCERT

Thursday Afternoon
April 25, at Three-Thirty

Symphony Afternoon

SOLOIST.....MISS CORINNE WELSH

PROGRAM

Part One

1. SYMPHONY NO. 2.....*Johannes Brahms*
 1. Allegro ma non troppo
 2. Adagio ma non troppo
 3. Allegretto grazioso
 4. Allegro con spirito
2. AIR FROM JEANNE D'ARC.....*Tschaikowsky*
MISS WELSH

Part Two

3. POLONAISE FOR STRINGS.....*Beethoven*
4. PRELUDE TO ACT III "LOHENGGRIN".....*Wagner*
5. FINALE FROM SCHEHERAZADE.....*Rimsky-Korsakoff*

Mr. Walter Damrosch, Conductor

THIRD CONCERT

Thursday Evening
April 25, at Eight-Thirty

Oratorio Night

THE GOLDEN LEGEND.....*Sir Arthur Sullivan*

CAST

Elsie.....MISS GERTRUDE RENNYSON

Ursula.....MISS CORINNE WELSH

Prince Henry.....MR. PAUL ALTHOUSE

Lucifer.....MR. ARTHUR MIDDLETON

Powers of the Air, Villagers, Angels, Pilgrims, Attendants

MISS GERTRUDE RENNYSON.....Soprano

MISS CORINNE WELSH.....Contralto

MR. PAUL ALTHOUSE.....Tenor

MR. ARTHUR MIDDLETON.....Bass

CONVERSE COLLEGE CHORAL SOCIETY

THE NEW YORK SYMPHONY ORCHESTRA

Mr. Arthur L. Manchester, Conductor

FOURTH CONCERT

Friday Afternoon
April 26, at Three-Thirty

Popular Afternoon

SOLOIST.....MISS GERTRUDE RENNYSON

PROGRAM

Part One

1. SYMPHONY, "FROM THE NEW WORLD".....*Antonin Dvorak*
 1. Adagio: Allegro molto
 2. Largo
 3. Scherzo
 4. Allegro con fuoco
2. AIR FROM "LA JUIVE".....*Jacques Halevy*
MISS RENNYSON

Part Two

3. THREE MINIATURES (Arranged for Strings by Victor Kolar) *Fibich*
4. AIR FROM "TANNHAUSER".....*Richard Wagner*
MISS RENNYSON
5. MARCH, "WITH POMP AND CIRCUMSTANCE"..*Sir Edward Elgar*
6. WALTZ, "ROSES FROM THE SOUTH".....*Johann Strauss*

Mr. Walter Damrosch, Conductor

FIFTH CONCERT

Friday Evening
April 26, at Eight-Thirty

Artists' Night

Miss Mary Garden.....Soprano
Mr. George Hamlin.....Tenor

PROGRAM

Part One

1. OVERTURE, "SAKUNTALA".....*Karl Goldmark*
2. "THE SIGMUND LOVE SONG," from "Die Walkure"....*Wagner*
MR. HAMLIN
3. BARCAROLLE, "A NIGHT IN LISBON".....*Saint-Saens*
4. AIR FROM "LOUISE".....*Charpentier*
MISS GARDEN
5. INTERMEZZO FROM "THE JEWELS OF THE MADONNA"..
Wolf-Ferrari
(New; first time)

Part Two

6.

a. "AM STILLEN HERD"	} from "Die Meistersinger" .. <i>Wagner</i>
b. "FANGET AN"	

MR. HAMLIN
7. SALOME'S AIR FROM "HERODIAS".....*Massenet*
MISS GARDEN
8. INTERMEZZO FROM SUITE NO. 2.....*Moszkowski*
9. GROUP OF SONGS—
 - a. SPRING SONG.....*George Hue*
 - b. MIMI'S AIR FROM ACT III LA BOHEME.....*Puccini*
 - c. VIENNESE SONG.....*Bemberg*
MISS GARDEN
10. MARCH SLAV.....*Tschaikowsky*
Mr. Walter Damrosch, Conductor



MR. ARTHUR L. MANCHESTER
Conductor Converse College Choral Society
Director of the Festival

The Artists

MARY GARDEN, Soprano

Mary Garden was born in Aberdeen, Scotland, but was brought to America when six years old. Her parents settled in Brooklyn, afterward going to Chicopee, Mass. Miss Garden's father and mother were anxious for her to become a violinist, and she began studying this instrument, but she instinctively took to singing the beautiful songs of Scotland, and abandoned instrumental studies for singing. When she was fourteen years old her parents moved to Chicago. Miss Garden studied there under a well-known teacher and later went to Paris. Before entering upon the study of singing, however, Miss Garden studied piano, and says: "I must have been in love with my teacher, for I practised five hours a day, playing Chopin in preference to other composers.

Her change to the study of singing came about through a performance of Gilbert and Sullivan's "Trial by Jury," which was given in Chicago in which she took part. Miss Garden made a hit and decided to devote herself to singing. After two years' hard study in Chicago an opportunity came for her to go to Paris, and she quickly availed herself of it, and at the age of nineteen she began her study in Paris. For a year or two Miss Garden had no definite plans. She knew no French, but found board in a French family, in which, as she puts it, she was fairly imprisoned, since she could not speak the language. Her first instruction in French was given by a maid in this family. After six months, she read her first French book, and by the end of the year she had quite mastered the language.

She took time to settled upon a teacher, trying first one and then another until convinced that she had found the one from whom she would get the training she needed. One famous teacher promised her an operatic appearance in twenty-six weeks. This she considered too short a time and distrusted the teacher who was ready to make the promise. Another used the Glottic stroke, a method that has ruined many voices. Finally, in Trabadello, she found what she had been seeking. Here she remained a year, then going to Chevalier, with whom she remained until her debut at the Opera Comique.

The circumstances of this debut were somewhat sensational. She had studied the title role of Charpentier's opera "Louise." Mme. Ricton, who had been singing this part, was suddenly taken ill and could not appear. The manager asked Miss Garden to take it and finish the performance. She did so and made a tremendous hit. So great was her success that the composer, Charpentier, decided that Mme. Ricton should not sing the part again, but that it should be given to Miss Garden, and Miss Garden sang it more than two hundred times.

All her roles were coached by the director of the Opera Comique after her engagement there. In taking up a new role, Miss Garden says she thinks

it over, trying to become one with the character it portrays, until ideas as to the proper interpretation of the part gradually come to her. She is noted for the originality of her conception of the various roles she has sung. Miss Garden's debut in this country was made on November 25, 1907, in Massenet's "Thais," and New York opera-goers were as enthusiastic as were those in Paris who heard her sing "Louise" on short notice. Later, she gave distinction to the part of "Melisande" in Debussy's "Pelleas and Melisande." Still later her "Salome" attracted the attention of the entire operatic world.

A few years ago Adelina Patti was the pride of the press and public photographer, and before Patti was Jenny Lind. Today, it is Mary Garden. In the sixties Jenny Lind was referred to as the Swedish nightingale, the queen of song, etc. Now the musical critics and special story writers speak of "Our Mary" as their leading subject. Her name is probably most often mentioned among all the great singers of today. Columns upon columns are written about her and her opinions and her interpretations of the roles she sings. Her bewitching face and form are pictured again and again.

Miss Garden believes the modern opera is hard on the voice. A very solidly placed voice is needed to stand the test of modern operas. The older operas do not require so firmly a placed voice. But the modern works afford unequalled opportunities for acting. Naturally, therefore, singers turn to them as the channel for operatic expression.

GEORGE HAMLIN, Tenor

Mr. Hamlin has been called America's greatest tenor. Since his first song recital in New York, nearly ten years ago, he has won steadily increasing recognition in musical circles in this country and abroad. He has the distinction of being the first singer to introduce the songs of Richard Strauss to the American public. His success in making these songs popular with many audiences gained for him a unique eminence.

His participation in the concerts held Sunday afternoons at the Grand Opera House in Chicago, his home city, brought him early into popular favor, in 1901-2-3. Later he created an impression upon the New York critics by his splendidly controlled voice, his sterling musicianship and artistic interpretations.

He has sung with nearly all the important musical societies, among them the Mendelssohn Choir of Toronto, Canada, the Boston Handel and Haydn Society, and the New York Oratorio Society. He also became one of the dependable soloists at the Worcester (Mass.) and Cincinnati Festivals, where his singing was invariably declared to be of the highest rank.

During the present season he has been one of the first tenors of the Chicago-Philadelphia Opera Company, where he has sung leading roles. His debut was in the leading role of Victor Herbert's opera "Natoma," in which he made a pronounced success.

Mr. Hamlin's voice is a pure tenor of splendid quality and compass. It is under fine control and responds to his demands with certainty and resonant fullness.

MADAME JEANNE JOMELLI, Soprano

Madame Jeanne Jomelli, the well-known and popular dramatic soprano, was born in Amsterdam, Holland, where she received her first training in music. She was but five years old when systematic lessons on the piano-forte were begun.

Until she was fifteen years old she received three lessons a week, and showed such talent and application that were it not for the discovery that she was the fortunate possessor of a remarkable voice, she would have become a pianiste who could rank with the greatest performers on that instrument.

Her first voice teacher was Messchaert, a successful voice trainer, who has been called the "Lamperti of Holland." For several years she studied under this master and then went to Stockhausen, who told her she had nothing to unlearn, no bad habits to correct. He said she was blessed with a remarkable voice and the artist temperament. Even thus early the singer disclosed rare histrionic powers, and it was obvious that she would become a dramatic soprano who could assume large operatic roles successfully. After pursuing her studies with Stockhausen for a considerable time she went to Paris to get the benefit of Massenet's instruction and advice. The great Frenchman at once recognized his pupil's talent and was charmed by her voice. From the eminent composer-teacher Jomelli learned much, and during her stay in Paris, owing to the musical atmosphere in which she lived and the frequent opportunities she enjoyed to hear famous singers in concert and opera, her musical development was great.

Madame Jomelli began her professional career in a most unusual way. About the time she was finishing her studies with Stockhausen, in Frankfurt, she received a most flattering offer to go on a tour with a concert company to Dutch India. This was the beginning of a trip which took her around the world.

For several years Madame Jomelli made frequent appearances in the capitals of Europe, singing for nobility and receiving unusual tokens of their regard. Her lovely voice and artistic singing everywhere captivated audiences and critics. In Berlin, Paris and London her most brilliant successes were won. Madame Jomelli is *au fait* in such parts as Elizabeth, in "Tannhauser," and Elsa, in "Lohengrin," not to mention the more exacting and imposing roles of Isolde and Brunnhilde. Madame Jomelli, however, does not shine less resplendently when singing in the classic and romantic operas. As Elvira in "Don Giovanni," and Marguerite, in "Faust," she has achieved some of her most notable triumphs. This singer's appearance is striking, her stage presence is impressive, her acting is effective, her voice noble, and her art unexceptional.

Since Mme. Jomelli's appearance at this Festival, in 1908, she has added immensely to her fame as a singer, and comes to us with added maturity of both voice and artistic powers.



MISS CORINNE WELSH, CONTRALTO



MISS GERTRUDE RENNYSON, SOPRANO



MR. PAUL ALTHOUSE, TENOR



MR. ALBERT JANPOLSKI, BARITONE

MISS GERTRUDE RENNYSON, Soprano

Miss Rennyson has reversed the process usual in cases of American artists. She won fame first in this country and then conquered fame abroad. Miss Rennyson comes from a family that represents the best in American traditions. The foundations of her musical education were laid in her own country. After graduating from the New England Conservatory of Music, where Augusto Rotoli was her principal teacher, Miss Rennyson went abroad and spent five years in study with eminent masters, among whom were Fidele Koenig, Trabadello, and Frank King Clark.

Returning to America, she was engaged by Henry W. Savage as the leading soprano of his English Grand Opera Company, with which organization she was associated for several years. The charm of her singing and acting is still fresh in the memory of all who heard her, and she was accorded universal praise by critics and public. After winning fame in America and doing much towards the furthering of opera in English in this country, Miss Rennyson continued her operatic career in Europe, singing at the Theatre de la Monnaie, in Brussels, the Hofoper in Vienna, the Stadt theatre in Prague, the Royal Opera in Dresden, besides a season at the Covent Garden Opera in London, and at Bayreuth. She was offered a contract to appear at the Metropolitan Opera House, in New York, but, as she was at the beginning of a brilliant career in Europe, she declined the engagement.

After five years in Europe, Miss Rennyson has returned to America to be heard in opera, concert and oratorio during the season of 1911-12. Her vocal qualities are exceptional, her voice is large and her enunciation clear. She has intelligence and artistic grasp of the parts she sings. She has the distinction of being the first American singer after Lillian Nordica to sing "Elsa" at Bayreuth. At the close of the present festival tour she will return to Bayreuth to take part in the coming Wagner festival.

MISS CORINNE WELSH, Contralto

Miss Welsh is an Ohio girl. She went to New York for voice study about ten years ago. She has a contralto voice of exceptional quality and power. She was early engaged as soloist of the Lenox Avenue Dutch Reformed Church, which position she still holds, after many years of service. Miss Welsh is a great favorite with the New York public and has filled many engagements with leading societies. Among these are the Maine Festival Association, with two consecutive tours in that state; the Orpheus Club, of Columbus, Ohio; the Rubinstein Club, of New York; the Mendelssohn Glee Club, of New York; the White Plains Choral Society; and many others.

Her versatility is shown by the number of important parts she will sing during the remainder of the present season. She will sing in "Elijah," "Samson and Delilah," "Faust," "Stabat Mater," "Arminius," "Lohengrin." Miss Welsh will be heard at the Spartanburg Festival as "Martha" in "Faust" and "Ursula" in the "Golden Legend."

ELLISON VAN HOOSE, Tenor

Mr. Van Hoose is one of America's foremost tenors. After holding several metropolitan church positions, he was engaged for the Damrosch-Ellis Grand Opera Company, and for two years sang in opera with ever increasing success. Later he won great favor at the Promenade Concerts in London under the direction of Robert Newman, with Henry Wood, the distinguished English conductor, in charge of the orchestra. A season of opera in America followed, after which he renewed his London triumphs at the London festivals under such conductors as Lamoureux, Richter, Wood and Manns. After a year spent in Paris, Mr. Van Hoose returned to America, appearing in opera and concert with unvarying success.

For four years he was associated with Mme. Melba, two of these years being devoted to concert and two to opera. Two extensive concert tours with Mme. Sembrich in the Spring of 1907 and 1908 added much to his reputation. During the past three years, Mr. Van Hoose has sung under the direction of Arthur Nikisch both in the famous Gewandhaus Concerts of Leipsic and with the Berlin Philharmonic Orchestra. He has also sung in opera in all the critical music centers of Europe with great success, and now returns to America with added honors.

During the present season, he has sung leading roles with the Chicago Opera Company, and also the part of "Dick Johnson" in the "Girl of the Golden West."

ARTHUR MIDDLETON, Bass

Mr. Middleton is recognized as one of the most accomplished basses now appearing before American audiences. His appearances have embraced practically every city of size from coast to coast, and no other singer has received more favorable notices from critics and music lovers. Mr. Middleton was born in Iowa, where he attended the highest schools of the state before commencing his music studies. His first teacher was a pupil of the well-known Boston teacher, Charles R. Adams. Herman Devries completed his musical education, and the Chicago Musical College stood sponsor for his first public appearance.

Mr. Middleton has sung all the standard operas and oratorios. His fine interpretation of the title role in "Elijah" at last year's festival will be remembered by all who heard him. His voice is rich, vibrant and sonorous, and of great compass. It possesses sensuous charm as well as virile power. His low tones are particularly pleasing. His dramatic ability is of a high order, while his personality is impressive.

ALBERT GREGOROWICH JANPOLSKI, Baritone

Mr. Janpolski is a Russian, having been born at Kiev, Russia. His family has numbered among its members some of the most noted singers of Russia. Mr. Janpolski showed great ability as a student at college, and his parents objected to his entering music as a profession, but these objections overcome, he pursued his musical studies, first in Russia, and later in other parts of Europe, mastering different languages with unusual facility.

Very early, he made reputation in Europe, going later to London, where

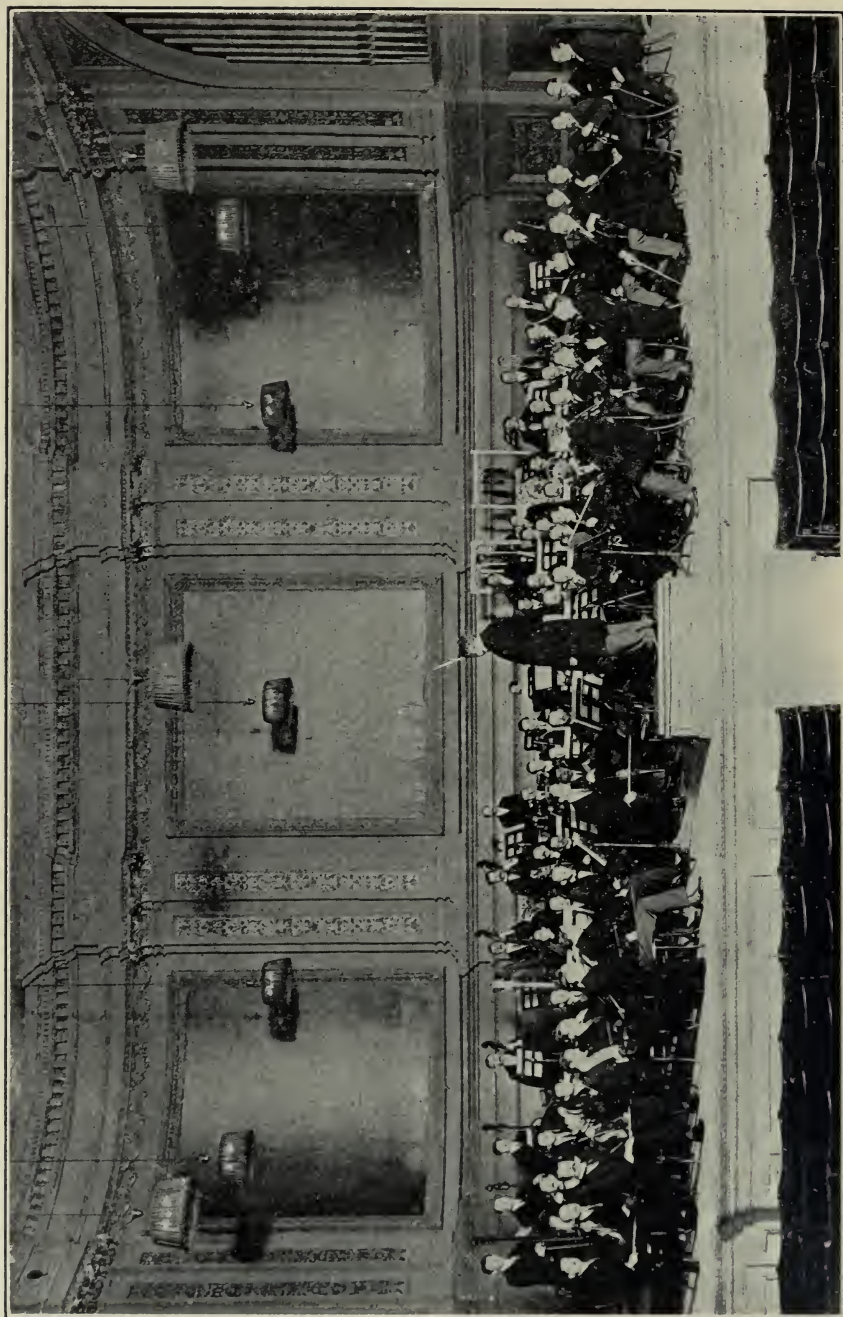
he duplicated these successes. He came to America several seasons ago and has won eminence in this country as well. His voice is a baritone of excellent quality and good range.

PAUL ALTHOUSE, Tenor

Mr. Althouse is one of the younger artists who has early made a place for himself as a singer of unusual ability. He possesses a robust tenor voice backed by superior musical intelligence and ample experience. He has occupied prominent church positions in Philadelphia, and now is the tenor at the West End Collegiate Church, of New York, singing with Miss Florence Hinckle, who became a favorite with Spartanburg festival patrons last year. He has sung with the Philadelphia Operatic Society, the New York Mozart Club, the Philadelphia Haydn Society, and with Mme. Homer, Mrs. De Moss and other leading artists.

Dramatic tenors are rare, and Mr. Althouse's equipment fits him to fill important parts in festival schemes. His repertoire includes the standard oratorios and a number of grand operas. He will sing the important and very attractive part of "Prince Henry" in Sullivan's "Golden Legend" at the coming festival.





NEW YORK SYMPHONY ORCHESTRA

Description of Festival Works

The choral portions of the program include two exceedingly interesting works. Gounod's "Faust" is one of the most popular operas in the dramatic repertoire. Sullivan's "Golden Legend" has maintained its position as one of the greatest dramatic concertos. The following stories of the plots of these works will aid in understanding their performance:

FAUST—Charles-Francois Gounod

Faust, an aged philosopher, has grown weary of life in his vain efforts to penetrate to a knowledge of the real essence of things. His latest vigil has lasted through the night, and as he sees the light of a new day he seizes a cup of poison to put an end to his existence. As he raises the cup the song of a company of maidens floats in at the window. It tells of the joy of living and the beauty of nature and its inspirations. Faust's hand trembles, but again he lifts the cup, only to pause again to listen to the song of the reapers going into the fields to work and hymning their gratitude to God. Enraged past endurance, Faust invokes a curse upon all that is good and summons Satan to his aid. Mephistopheles enters. He offers gold, glory, power; but they are declined. Faust craves youthfulness, with its desires, passions and delights. The fiend promises him all, and when he hesitates inflames his ardor with a vision of the maiden who shall be his. The compact is signed—the devil is to serve Faust here, but the relations are to be reversed below.

We are in the midst of the merrymaking at a town fair. Students, soldiers, old men, maids and masters sing their pleasures. Valentine, a soldier who is about to go to the wars, commends his sister to the care of Siebel, who loves her. Wagner, a student, attempts to sing the "Song of the Rat," but is interrupted by Mephistopheles, who volunteers a song of his own (*Le veau d'or est toujours debout*). He accepts a cup of wine, but it is not to his taste, and he miraculously causes a better vintage to flow from the carved sign of the tavern. He proposes the health of Marguerite, and when Valentine attempts to resent the insult with his sword, draws a magic circle around himself, which protects him from the rapiers of the soldier and his friends. They now suspect his true character and turn their cruciform sword-hilts against him. The merriment is resumed, and in the midst of it Marguerite passes by on her way home from church. She declines Faust's offer to escort her, and Faust becomes more than ever enamored of her whom he had seen in the vision conjured up by Mephistopheles. The two conceal themselves in the garden of her home, having first placed a casket of jewels beside a modest bouquet of flowers left on her threshold by Siebel. Marguerite enters, and, seated at a spinning-wheel, alternately sings a stanza of the "King of Thule" ballad and speaks her amazed curiosity touching the handsome stranger who had addressed her in the market-

place. She finds the jewels, ornaments herself with them, carolling her delight the while, and is interrupted in her pleasure by the entrance of Faust and his companion. The latter draws away Martha, the neighborhood gossip, and Faust woos the maiden with successful ardor. Goethe's scene at the fountain becomes, in the hands of the French librettists, a scene in the chamber of Marguerite, which, as a rule, is omitted in American and English representations.

The deceived maiden is jeered at and mocked by her erstwhile companions, and comforted by Siebel. She has become the talk of the town, and evil reports reach the ears of her brother on his return with the victorious soldiery. Valentine confronts Faust and Mephistopheles while the latter is singing a ribald serenade at his sister's door. The men fight, and through the machinations of Mephistopheles, Valentine is mortally wounded. He dies, denouncing the conduct of Marguerite and cursing her for having brought death upon him. Marguerite seeks consolation in religious worship; but the fiend is at her elbow even in the cathedral, and his taunts and the accusing chant of a choir of demons interrupts her prayers. The devil reveals himself in his proper person at the last, and she falls in a swoon.

The apparition of Marguerite appears to Faust. The distraught maiden has slain her child and now lies in prison awaiting death. Faust enters and attempts to persuade her to fly with him. Her poor mind is all awry and occupies itself only with the scenes of the first meeting and the love-making in the garden. She turns with horror from her lover when she sees his companion, falls upon her knees, and in an agony of supplication implores the pardon of heaven. She sinks lifeless to the floor; Mephistopheles pronounces her damned, but a voice from on high proclaims her saved. Celestial voices chant the Easter hymn, "Christ is risen!" and a band of angels bear the soul of Marguerite heavenward.

The Golden Legend—Sir Arthur Sullivan

Prince Henry, of Hoheneck, lying sick in body and mind at his Castle of Vautsberg, on the Rhine, has consulted the famous physicians of Salerno, and learned that he can be cured only by the blood of a maiden who shall, of her own free will, consent to die for his sake. Regarding the remedy as impossible, the Prince gives way to despair, when he is visited by Lucifer, disguised as a traveling physician. The Fiend tempts him with alcohol to the fascination of which he ultimately yields in such measure as to be deprived of place and power, and driven forth as an outcast.

Prince Henry finds shelter in the cottage of one of his vassals, whose daughter, Elsie, moved by great compassion for his fate, resolves to sacrifice her life that he might be restored. The prayers of her mother, Ursula, are of no avail to turn her from this purpose, and, in due time, Prince Henry, Elsie, and their attendants set out for Salerno. On their way they encounter a band of pilgrims, with whom is Lucifer, in the garb of a friar. He also is journeying to Salerno.

On reaching their destination, Prince Henry and Elsie are received by Lucifer, who has assumed the form of Friar Angelo, a doctor of the medi-

cal school. Elsie persists in her resolve to die, despite the opposition of the Prince, who now declares that he intended to do no more than test her constancy. Lucifer draws Elsie into an inner chamber, but the Prince and attendants, breaking down the door, rescue her at the last moment.

Miraculously healed, Prince Henry marries the devoted maiden, and is restored to his rightful place.

The six scenes of the Cantata illustrate passages in the foregoing story. In the Prologue, the defeat of Lucifer is foreshadowed by an impotent attempt to wreck the Cathedral of Strasburg. In the Epilogue, the beneficent devotion of Elsie is compared to the course of a mountain brook, which cools and fertilizes the arid plain.

Symphony No. 5. "From the New World"—Antonin Dvorak

This symphony was written while Dvorak, the Bohemian composer, was living in New York as Director of the National Conservatory of Music. He had become interested in negro melodies, and, considering them to be representatively American, he invented themes in the same rhythms and used them as a basis for a symphony which he called "From the New World." This effort on the part of the great Bohemian composer called forth quite a heated controversy, which has long since been forgotten, and the symphony is now considered to be his statement of his impressions of American color and spirit rather than an embodiment of real American folk-music.

The symphony begins with a short, slow introduction in which there is no hint of folk-song. The chief theme of the main body of the first movement is given out by two horns in unison. This theme is developed at some length, with modifications and contrasted subjects. A second theme, given out by the flute, was doubtless derived from the familiar melody, "Swing Low, Sweet Chariot." This theme is taken up by the violins, and is given some development. Then follows the free fantasia, in which the thematic material of the first part is worked out. A return to the first theme is had, followed by a brilliant coda, which is built chiefly on the first theme.

The second, a slow movement, has been a marked favorite ever since the first production of the work. Its theme of four measures and counter-theme of the same length are very charming, and might have been a "prayer-meeting son." The treatment is exquisite, like a meditation, soft and tender, semi-religious, and full of sweetness and purity. After forty-five measures, a second theme is announced, which is developed at some length, after which a return is made to the original theme and the whole is brought to a soft and beautiful ending. The atmosphere of the entire movement is refined and lovely.

The third movement is vigorous and elusive. Its distinguishing quality is the rhythm, which is catchy and playful. A second very pretty theme is introduced by the horns, flutes and oboes, the tempo being a little slower. Then the first part is repeated, followed by another playful and pleasing section. A return to the scherzo brings the movement to a close.

The finale, quick and fiery, is based on a vigorous theme and is developed with great vigor. Accessory themes and bits of melody emerge here

and there, assert themselves for a moment, and are again submerged in the main theme. Suggestions of earlier themes, heard in other movements, show themselves, giving unity to the symphony. A tumultuous coda, based on the chief theme of the first movement and the first theme of the finale, brings the movement, and the symphony, to a close.

Symphony No. 2 in D Major, Op. 73—Johannes Brahms

The character of this symphony may be described concisely as peaceful, tender, but not effeminate, serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, *Allegro moderato*, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty.

A broad singing *Adagio* follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a *presto*, which flashes, spark-like, for a moment. The finale, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. The Mozartian blood flows in its veins.

In this symphony, Brahms has fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development of the second symphony appears less remarkable than that of the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months.—*Philip Hale.*

Overture to "Sakuntala"—Carl Goldmark

This overture was the first of Goldmark's important works and the one that made him famous. The following preface was printed in the full score:

Sakuntala, the daughter of a nymph, is brought up in a penitentiary grove by the chief of a sacred caste of priests as his adopted daughter. The great king Dushianta enters the grove while out hunting, he sees Sakuntala and immediately falls in love with her. The king gives her a ring, by which she will be recognized as his wife.

A powerful priest, whom Sakuntala has offended, revenges himself upon her by depriving the king of his memory and the king loses all recollection of her. Sakuntala loses the ring in the Sacred river while washing

clothes. When she is presented to the king as his wife, by her companions, he does not recognize her and repudiates her. She is refused admittance back into her home as the wife of another, and she is left alone in grief and despair. Then the nymph, her mother, has pity on her, and takes her to herself.

The ring is found by some fishermen, who bring it to the king. On seeing it, his recollection of Sakuntala returns, and he is seized with remorse for his repudiation of her, and yearns for her whom he will see no more. On a warlike expedition against some demons, whom he vanquishes, the king finds Sakuntala again, and there is no end to their happiness.

Finale From Schereraazade—Nicholas Rimsky-Korsakoff

The symphonic suite Scheherazade is based on the Arabian Nights tales. The stories pictured by the music are I. The Sea and Sinbad's Ship. II. The Story of the Kalandar-Prince. III. The Young Prince and the Young Princess. IV. The Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion.

The finale pictures the fourth of this series. The musical portraiture is based on the Sea motive, which is interrupted by the violin of Scheherazade. The festival is at its height when the scene seems to change to ship-board, where the jollification continues. In the midst of the wild fun the ship strikes the magnetic rock and the revellers give themselves up for lost. After the tumultuous music, which portrays this scene, there is a quiet ending; the stories have been told.



Festival Composers

Charles-Francois Gounod

Charles Francois Gounod was born in Paris on June 17, 1818. His mother, in her day, was distinguished as a pianist and gave the future composer his earliest musical instruction. His musical tendencies being pronounced, he was sent, at the age of eighteen, to the Conservatoire. Well educated and with strong musical predilections, he devoted himself to his study of the art with such fervor that, after a year at the Conservatoire, he was second for the Prix de Rome, which two years later he gained.

His stay in Rome was marked by leanings toward ecclesiastical music, and some thought of entering holy orders came into his mind. Abandoning the idea of an ecclesiastical career, he entered upon that of music with energy and his first opera, "Sapho" was soon produced. This work was not a great success. It was followed by others, including masses and operas, none of which were of exceptional merit. But, by this time, about 1855, the score of "Faust", on which he had been at work for two years, was completed, and the opera was given in March, 1859. While not an overwhelming success on its first performance, it made an impression which steadily grew until it has rivalled other works in sustained popularity, and is the one work on which Gounod's fame as an operatic composer rests. After it he produced nothing that held its place among other works. Gounod is a one-opera composer, despite the fact that "Romeo and Juliet" is occasionally heard.

After writing other dramatic works which did not succeed or add to his fame, Gounod forsook operatic music and wrote "drawing-room" songs and orchestral compositions. At the outbreak of the Franco-Prussian war, he went to England, which became his home for many years. While in England he composed "Gallia" and many songs which have become popular. Two ambitious works, "The Bohemian" and "Mors et Vita," were written for two successive Birmingham Festivals. These practically close the list of his important works. Many songs, the most of them of little worth, were written for the English market, but these, of course added nothing to his reputation.

His last years were spent in Paris, honored with the distinction of being made a Grand Officer of the Legion of Honor. He died in Paris on October 18, 1893. Gounod has influenced musical history but little. He added nothing to the art of music and represents no forward step.

Sir Arthur Sullivan

Arthur Seymour Sullivan was born in London on May 13, 1842. His father was a bandmaster and chief professor of the clarinet at Kneller Hall. His first systematic instruction was received from the Rev. Thomas Helmore, Master of Children of the Royal Chapel, which young Sullivan entered in 1854, remaining until his voice changed. He made a good im-

pression there, his voice being sweet and his singing more sympathetic than that of most of the boys. While at the chapel he wrote many anthems.

In 1856, the Mendelsohn Scholarship was begun and young Sullivan was its first holder. He began study at the Royal Academy of Music and remained there until he went to Leipsic in 1858. At Leipsic, he became the pupil of Plaidy, Julius Rietz, Hauptmann, Richter, and Moscheles. He remained at Leipsic until the close of 1861. He then went to London, taking with him the music to Shakespeare's "Tempest", which was produced at the Crystal Palace on April, 1862. This beautiful composition, written in his youth, made a great sensation in musical circles, and effectually placed him before the musical society of the city of London.

Other compositions followed, and finally, in collaboration with Henry Gilbert, he wrote the light operas which have made his name known the world over, and which have never been equalled. "Pinafore", "Patience", "The Pirates of Penzance", and others of the operas have been given everywhere with the greatest success. But Sullivan was equal to the production of greater work than these. He wrote a symphony, overtures, oratorios and cantatas, besides a great amount of sacred music. He was knighted by Queen Victoria in 1883, and held many important and honorable positions.

Jules Massenet

Jules Massenet is a French composer of the modern school. He was introduced to American audiences by Oscar Hammerstein. His works had been heard in this country before Hammerstein placed them on the stage of Manhattan Opera House, but their performance had lacked the true Gallic spirit with which they were endowed when given under Hammerstein's auspices. And it is interesting to note that the star of this Festival, Mary Garden, was chief among those who infused into these performances this Gallic spirit. "Thais", "The Jonglour", "Herodiade", and "Griselidis" were given at the Manhattan with Mary Garden, Renaud, the baritone, and Dalmores, the tenor, as chief exponents of the leading roles. Miss Garden will sing an Air from "Herodiade" on Artists Night.

Rimsky-Korsakoff

Rimsky-Korsakoff was an officer in the Russian naval marine. He early devoted himself to music and eventually completely busied himself as a composer and teacher. In 1871, he was appointed professor of composition at the St. Petersburg conservatory of music. From 1886 to about 1901 he was one of the conductors of the Russian Symphony Concerts. He was one of the founders of the modern Russian school, which has attracted so much attention among musicians. His thirty-fifth jubilee as a composer was celebrated with enthusiasm at St. Petersburg, December 8, 1900, and at Moscow, January 1, 1901.

A celebrated French critic in writing of the new Russian school, says of Korsakoff: "Of all the Slav composers, Rimsky-Korsakoff is perhaps the most remarkable. He has not been equalled by any one of his compatriots in the art of handling the timbres, and in this art the Russian school has long been distinguished. In this respect he is descended directly

from Liszt, whose orchestra he adopted, and from whom he borrowed many an old effect. His inspiration is sometimes exquisite; the inexhaustible transformation of his themes is always intelligent and interesting."

E. Wolf-Ferrari

One of the operatic novelties that has set musical centers agog during the present season, calling forth much praise and attracting full houses, is "The Jewels of the Madonna", by Wolf-Ferrari. The intermezzo from this opera will be played at this Festival, giving patrons an opportunity to hear this remarkable composition very early in its career in this country.

Wolf-Ferrari, the composer, is German on his father's side, Italian by the mother's side, and was born in Venice in 1876. As has been the case with many composers of modern tendencies, he was temperamentally unable to endure the strict teachings of the schools, and his musical training was gotten chiefly through his own efforts by a close study of Bach, Beethoven, and others. His individuality is pronounced, but his study of Verdi and other Italian composers infused the Italian element into his German way of thinking, thus giving a composite character to his work.

His first work to succeed in this country, as well as in Europe, was the "Vita Nuova" (New Life), which has had a triumphal career in Europe and has made a deep impression in this country. It is now followed by the opera "The Jewels of the Madonna", which bids fair to eclipse its predecessors.

Antonin Dvorak

That part of Europe known as the Balkan States gives European politics many uneasy hours, and furnishes the press with many sensational dispatches. For one hundred and fifty years the people of Bohemia lay repressed under the iron rule of an alien nation. It was near the close of this period that Antonin Dvorak was born in the village of Nalahozeves (Muhlhausen), situated on the river Moldau. The year was 1841. His father was a peasant, the keeper of the village inn, and proprietor of a butcher shop. The boy was sturdy, energetic, and ready in action.

The father needing the boy in the shop, and seeing nothing to be gained from musical studies, insisted that Antonin should assist in delivering meat to the shop's customers. This did not suit the music-loving boy, and he determined to show his father that he could make music as well as play it. So he composed a polka, and preparing the band parts and distributing them among the town musicians, he called upon his family to hear his work and be convinced of the righteousness of his cause. Unfortunately for him, however, his ignorance of the fact that brass instruments are transposing instruments interfered with the success of his plan. Strings and brass playing loudly in different keys produced such discordant sounds that his father failed to be convinced of his musical ability, and to the butcher shop Antonin went. But the twig had been bent and the demands of his musical nature would not be denied. Urgent entreaty finally won the day, and in October, 1857, the boy was sent to Prague to carry on his musical studies.

Fifteen years were spent in study under various masters whose powers

of impartation were apparently small. Like Haydn, his early instruction did not tend toward composition, and his poverty prevented his acquiring the works needed for study. Yet the sturdy peasant boy pushed ahead, and his studies in Prague, where he went in 1857, resulted in the mastery of orchestral color and the technique of composition which has placed the Bohemian composer in the front rank of the world's great masters. While in Prague, to obtain money for his subsistence, he played in a small band in the restaurants and cafes of the city. We are not likely to look for a master of composition, with a control of orchestral color beyond the larger number of his contemporaries, among the members of a strolling "German band," whose cacophony disturbs our sense of pitch. Yet in Dvorak we have this paradox.

His music is essentially orchestral, fertile in melody, rich in imagination, and characterized by an unexpectedness which holds the attention. The symphony "From the New World," to be played Friday afternoon, is an exceedingly interesting illustration of his work. Our interest in this Bohemian composer is increased by the fact that he was engaged for a number of years as director of the National Conservatory of Music in New York, where some of our best American composers were his students.

Johannes Brahms

Johannes Brahms, by some placed beside Beethoven and Bach, was a quiet, simple figure, loving seclusion but genial and friendly with those whom he knew and trusted, secluding himself through no tendency toward melancholy desire to be alone, but because it enabled him to do his work better. He lived an unassuming life for many years in the same house, content to study and compose.

Brahms possessed a strong personality. The traits that prompted him to retire from public notice after successful hearings as a pianist and devote himself to close study, that made him oblivious to the criticisms and censures of the press, that caused him to detest show and everything meretricious in its nature, are the inward evidence of strength of character. We find Brahms capable of carrying out his plans, patiently awaiting results, and, with unswerving directness moving onward toward the ideals which dominated him. The applause of the crowd, even the praise of friends, were extraneous matters; he was satisfied to create works in which these ideals were embodied, leaving the future to determine their permanence. The storm and stress of battle for recognition did not attract him; his creations were to make their way by inherent vitality. Wagner fought his way to recognition, Brahms waited for recognition to come.

Johannes Brahms, the son of a musician, was born at Hamburg, Mendelssohn's birthplace, and spent his early youth there. His training was of the kind which thoroughly grounds and prepares for exceptional productivity. Its nature can be surmised from the following incident, which occurred when, as a youth of twenty, Brahms was making a tour with the violinist, Remenyi. They were to play the Kreutzer sonata when it was discovered that the piano was a half-tone below pitch. Despite the spoiling of the effect, Remenyi was about to lower the pitch of the violin, when Brahms

volunteered to transpose the piano part to the higher key, although he was playing from memory. This he did without detriment to the artistic interpretation.

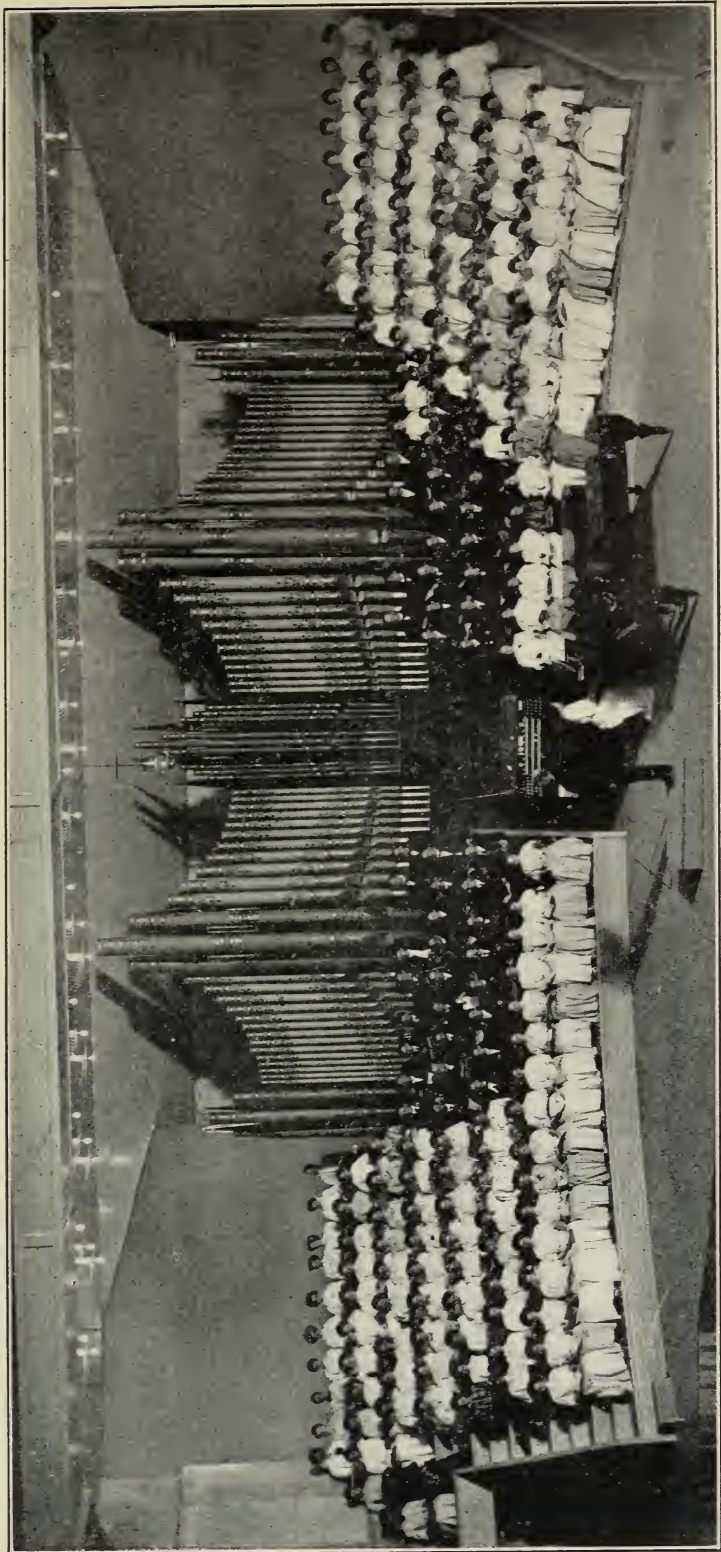
When twenty-nine years old, he settled in Vienna, coming to that city which had not appreciated Beethoven, Schubert and Schumann, as one who claimed his own. The critics were not able to comprehend the full extent of his genius, and announced their unreadiness to accept him as a composer on the strength of the works presented. But composers of established reputation received him into the inner brotherhood at once.

He began his career in the day of the Romantic School, and wrote most of his compositions during the conflict which raged about the "music of the future." Nevertheless he preserved the classic traditions of Bach and Beethoven, and was not swerved by either romanticism or realism from the pure beauty of the classical form. His unusual constructive skill and the definite nature of his genius have made his contributions to the classical school individual, a distinctive addition to a field that was supposed to be already filled to the full.

His music is still the subject of argument, pro and con. By some he is given high place among composers, by others pronounced to be lacking in genuine melodic inventiveness. He wrote as his genius dictated and not as critics demanded. He expressed his realization of the beautiful in his own language, and his realization of the beautiful differs from that of many who set themselves to criticise his music. He is even now called academic, harsh, unbeautiful because his sense of beauty does not agree with that of his critics.

James Huneker, in his essay on Brahms, gives a clear view of the composer's characteristics. He says: "Wagner was a great fresco painter, handling his brush with furious energy, magnificence and intensity. Besides his vast, his tremendous scenery, the music of Brahms is all brown, all gray, all darkness, and often small. It reaches results in a vast, slow, even cold-blooded manner, compared with the reckless haste of Richard of the Footlights. One is all show, external realization, a seeker after immediate and sensuous effects; the other, one of those reserved, self-contained men who feel deeply and watches and waits. In a word, Wagner is a composer for the theatre, with all the theatre implies. . . . Brahms is for the concert room, a symphonist, a song writer and above all, a German.

Those who attend this Festival will hear him in one of his best works, the second symphony, which will be played on Thursday afternoon.



CONVERSE COLLEGE CHORAL SOCIETY

Converse College Choral Society

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A FORERUNNER OF MANY FESTIVALS

The Converse College Choral Society is almost a pioneer in the field of festival performances. When it began its series of concerts in 1894 there were comparatively few such organizations active; its eighteen years of life have seen great advances made in the giving of choral music. During these years it has maintained its high ideals, and has given the patrons of the festival better programs each year.

The following partial roster of artists who have appeared at the concerts and list of works given during its existence will be interesting as denoting steady growth:

ARTISTS

(The figures refer to the number of concerts)

Sopranos.—Mrs. Paul Petty, 3; Mrs. N. Wilson Shircliffe, 2; Mrs. Kunkel Zimmerman, 2; Mrs. Evta Kileski, 2; Madame Nordica; Madame Noldi; Miss Helen Beach Yaw; Miss Katherine Hilke, 3; Miss Rose Stewart; Miss Flora Provan; Miss Lohbiiler; Mme. Sara Anderson, 4; Miss Anita Rio, 5; Madame Blauvelt; Miss Clara Sexton, 2; Mrs. Hissem De Moss, 5; Mme. Shanna Cumming, 2; Mme. Sembrich; Mme. Johanna Gadski; Mme. Jeanne Jomelli, 2; Mme. Fremstad; Mrs. Corinne Rider-Kelsey, 2; Miss Florence Hinkle, 2; Miss Alice Nielsen.

Contraltos.—Miss Stella Charles, 9; Miss Lillian Carllsmith, 2; Madame Isabelle Bouton, 7; Miss Janet Spencer, 3; Madame Homer, 4; Miss Mary Louise Clarey, 2; Miss Blanche Towle, 2; Miss Florence Mulford, 4; Miss Fielding Roselle, 2; Miss Gertrude May Stein, 2; Mme. Katherine Fisk, 2; Miss Marguerite Hall; Miss Grace Munson, 2; Mme. Schumann-Heink (Song Recital); Miss Cecilia Winter; Nevada Van der Veer, 4; Mme. Gerville-Reache; Miss Christine Miller, 2.

Tenors.—Mr. Carlos Sanchez, 3; Mr. William Lavin, 3; Mr. J. H. Mc-

Kinley; Mr. William Rieger, 2; Mr. Shirley, 2; Mr. George Leon Moore, 3; Mr. Evan Williams, 3; Mr. Glenn Hall, 4; Mr. William Wegener, 3; Mr. Jacques Bars, 2; Mr. Holmes Cowper, 2; Mr. Dippel, 1; Mr. Ellison Van Hoose, 4; Mr. Edward P. Johnson, 4; Mr. Kelley Cole; Mr. Reed Miller, 4; Mr. Albert Quesnel, 4; Signor Nicola Zerola.

Baritones and Basses.—Mr. Oscar Ehrgott, 2; Dr. B. M. Hopkinson, 6; Dr. Carl Dufft, 3; Signor Del Puente; Signor Alberti, 2; Mr. Myron W. Whitney, Jr., 2; Signor Campanari, 3; Mr. Gwilym Miles, 8; Mr. Frederic Martin, 6; Mr. George Chais; Mr. David Bispham, 3; Signor de Gorzorza, 6; L. Willard Flint; Mr. Francis Rogers; Mr. William Harper; Mr. Herbert Witherspoon; Mr. Henri Scott, 3; Gustaf Holmquist; Frederick Weld; Mr. Horatio Connell; Mr. Marcus Kellerman, 2; Mr. Arthur Middleton, 2; Signor Antonio Scotti.

INSTRUMENTALISTS

Pianists.—Mr. Richard Burmeister, 2; Miss Frieda Siemens, 2; Mr. De Pachmann; Mr. E. Zeldenrust; Mr. Alfred De Voto, 2; Mr. Felix Fox; Mr. S. Risegari; Miss Adele Aus der Ohe; Miss Zudie Harris; Miss Augusta Cottlow; Mr. Leopold Winkler; Mme. Mary Hallock.

Violinists.—Edouard Remenyi, 3; Maxmilian Dick; Dora Valesca Becker; Maria Nichols; Mr. John Witzemann; Mr. Alexander Saslawski, 4; Francis MacMillan; Maud Powell, 2.

Violoncellists.—Miss Van den Hende, 2; Mr. Bruno Steindel; Mr. Arthur D. Hadley; Mr. Carl Webster; Mr. Max Heindl; Mr. Leo Schultz, 2; Mr. Henry Bramsen; Mr. Paul Kefer, 2.

Harpist.—Mr. Van Rogers, 2.

French Horn.—Mr. Dutschke.

Flute.—Mr. George Barrere, 3.

Clarinet.—Mr. Leon Leroy; Mr. Longenus.

Organ.—Mr. Wm. C. Carl; Mr. Clarence Eddy, 3; Mr. William Taber; Dr. Geo. W. Andrews.

Bands and Orchestras.—Sousa's Band, 5; Godfrey's Band, 2; Innes' Band; The Kilties, 3; Creatore's Band, 2; The Theo. Thomas Orchestra; Boston Festival Orchestra, 42; The New York Symphony Orchestra, 35.

PARTIAL REPERTOIRE

Among the important works that have been given are:

Concertos.—Liszt's No. 1 in E flat, for Piano and Orchestra; B flat minor for Piano and Orchestra, Tschaikowsky; Grieg's A minor, Op. 16; and Concerto for French Horn and Orchestra, by Richard Strauss.

Symphonies.—Schubert's Unfinished, 3; In der Walden, Raff; No. 3, "Eroica"; No. 5, C minor, Beethoven; In the New World, Dvorak; Symphony Pathetique, Tschaikowsky; No. 6, C minor, Glazounoff; No. 7, Op. 92, Beethoven; Tschaikowsky No. 5; Italian Symphony, Mendelssohn; Symphony Phantastique, Berlioz; Pastoral, Beethoven; Symphonic Poem "Mazeppa," Liszt.

Cantatas, Oratorios, Etc.—Holy City, Gaul; Ten Virgins, Gaul; Rose Maiden, Cowen; St. John's Eve, Cowen; May Queen, Bennett; Olaf Tryg-

vasson, Grieg; Creation, Haydn; Hymn of Praise, Mendelssohn; Elijah, Mendelssohn, three times; St. Paul, Mendelssohn; Excerpts from Handel's Samson; Operas of Faust, Gounod, twice; Aida, Verdi, twice, and Carmen, Bizet, twice, in concert form; Excerpts from Wagner's Lohengrin; Tannhauser; Die Meistersinger; Die Walkure; Siegfried; Flying Dutchman; Rheingold; The Passing of Summer, Cole; Manzoni Requiem, Verdi; The Messiah; Eugen Onegin, Tschaikowsky, twice; Dream of Gerontius, Part 1, Elgar; Walpurgis Night, Mendelssohn.



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